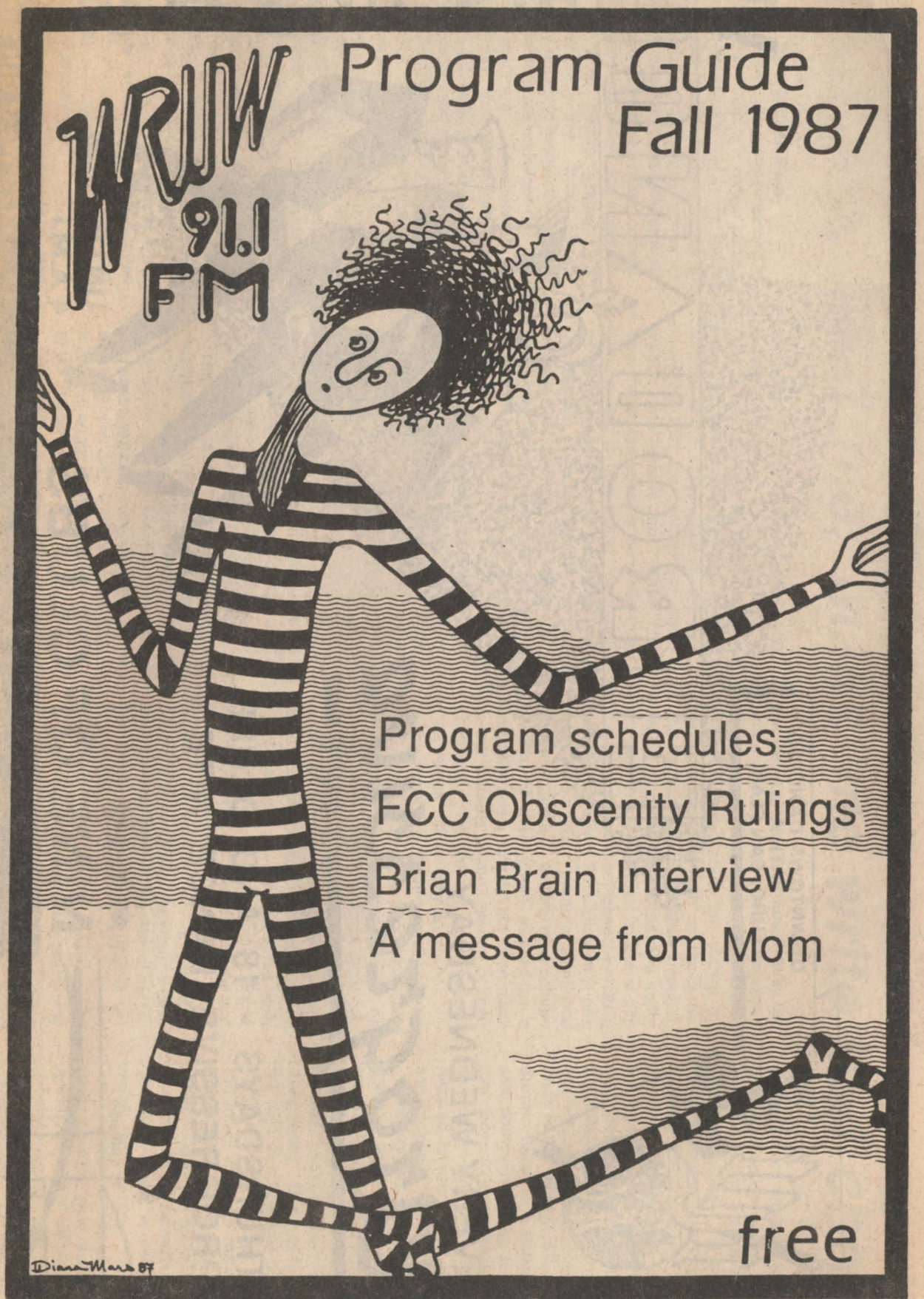

Happy Birthday WRUW

From the desk of the GM...

The radio world of today is full of hot topics for discussion. The International Naturalization Service (INS) is restricting foreign musicians from coming to the United States to perform in concert. The Federal Communications Commission is waging a war on indecent and obscene programming. A new technological development called FMX could help expand WRUW's broadcast range. The recording industry is getting ready to release Digital Audio Tape (DAT) into the consumer market, but at the same time, the industry is trying to stop legislation that would make it worthless to record anything with the new medium.

That's a lot of good information to sink your eyes and ears into. As you'll soon see, we take a look at a couple of these topics in this Fall edition of the WRUW Program Guide.

We also have some record reviews, the results of the Summer Jazz Survey, general entertainment articles, pictures from Studio-A-Rama and, for the second year in a row, we have a Listener Survey.

This makes this Fall 1987 Program Guide one of the most informational and entertaining Program Guides we've had since... since...since about the Spring of 1985 or so.

The co-editors put a lot of time, energy, and some of their own money into what you now hold in your hands so get the most out of it.

Read it cover to cover. Fill out the Listener Survey and return it to us by December 1, 1987. Visit the advertisers within and tell them you saw that they support WRUW's efforts. Some of your Telethon money goes into paying for this Program Guide too, so get your money's worth.

Take a look at the Program listings and Schedule Page. We've revived the live music program on Saturday afternoons (2-3pm). You should also notice that we're one of the only stations in Cleveland currently playing "House" music. We've moved people around to new locations. New Age programming has returned to Wednesday nights from 7:30 to 10 pm. (Bill Anderson is now on Saturday nights from 11:00pm - 2am.) We now have two classical shows, and much more.

While you're at it, check out our Public Affairs and specialty shows. This Fall you'll hear some really fantastic programs, especially the *Bicentennial Bill of Rights* program, the kid's program *Pickleberry Pie*, *New Voices*, *GayWaves*, *The WRUW News Magazine* and the ever-popular *Consider the Alternatives* and *Cambridge Forum*.

Last year we did the First-Ever Listener Survey. This Program Guide shows off some of the changes we've made from your suggestions. We've listed the addresses where you can get copies or transcriptions of our excellent Public Affairs programs. Some of the Program Descriptions are a little clearer (but we didn't push that change). We've put in more articles. But we still need feedback on the Program Guide and this year's survey gets a little more specific about that.

In fact, this year's Survey contains many more specific, close-ended questions than last year's. But like last year, we've left the last page blank so you can editorialize on what's good and bad about WRUW. Try not to leave the last page blank. It usually proves to be the most informative part of the survey.

We're here to provide Cleveland with information and entertainment through diverse programming not generally made available on the commercial media. Our daily programming reflects the culture and interests of students, the University Circle community, and the Cleveland community. You have a voice in shaping WRUW, so use it.

We really want to know who you are and what you think about the many aspects of WRUW (and college radio in general), so take about 15 minutes to fill out the second Listener Survey in the middle of the Program Guide. We'll publish the results in the Spring.

Finally, a big thanks to everyone who came out for the 7th annual Studio-A-Rama on August 1st. Also, thanks to all of you who voted us one of Cleveland's "passions, rarities and peak experiences" in the August 1987 issue of *Cleveland Magazine.* We'd also like to thank Becky Freligh of *The Plain Dealer* for her article about college radio and tuning down for alternative sounds in the August 21st *Friday!* magazine as well as for her article on Sunday, September 13 about Dave "The Wax Museum" Brown. And one more: watch for an article about WRUW's infamous Wilson Boys in an upcoming edition of *Northern Ohio Live.*

All in all, it's been quite a 20th Anniversary year for WRUW. Thanks to each and every one of you that came to our anniversary events. And watch and listen for more exciting happenings coming your way from the highly creative, sometimes crazy, but always wonderful people at WRUW-FM.

David C. Caban
General Manager

FCC cracks down

by David Caban

One of the chilling topics in the radio industry over the past few months has been the Federal Communications Commission's (FCC) crackdown on indecent and obscene programming. After the FCC's April 1987 decision, three radio stations were investigated for allegedly broadcasting indecent material. But since then, the FCC has not taken action on any other stations. Instead, they've let the radio industry regulate itself by the "chilling effect" produced from the investigations. Almost every non-commercial station in America has taken action and restricted the amount of obscene and indecent programming broadcast -- even WRUW. The whole FCC action has been called a violation of First Amendment rights and could severely restrict the material you hear every day on the radio.

In 1978, the U.S. Supreme Court upheld that indecent programming is "language that depicts or describes, in terms patently offensive as measured by contemporary standards for the broadcast medium, sexual or excretory activities or organs." The FCC also *says* that indecent material may be broadcast, but it should be preceded by a cautionary announcement and not aired "at a time of day when there is a reasonable risk that children may be in the audience."

The indecency definition resulted from a legal case against the *Pacifica Foundation* and WBAI-FM in New York that broadcast George Carlin's "Seven Dirty Words You Can't Say on Television" routine. For reference, the seven words (cover your eyes!) were cocksucker, motherfucker, cunt, tit, piss, fuck and shit and the court ruled that you can't say them on radio either.

Obscene material, on the other hand, is material that appeals to the sexually impure interest of an average person, depicts or describes sexual activities in a patently offensive manner, and lacks serious literary, artistic, political or scientific value. It is illegal to broadcast obscenity.

In April of this year, the FCC decided to begin to enforce the indecency definition.

As you hopefully can see, the two definitions overlap somewhat and are fairly vague. During the past months, broadcasters have been asking questions like: Who measures the contemporary standards? When are children not in the audience? What is patently offensive?

Broadcasters also make the point that if the FCC says broadcasters can't play a certain seven words, then they won't play those seven words. The same for a list of twelve, twenty, or thirty words. But in a sense, the FCC has said that no one can talk about sex on the air in a "patently offensive" manner. Broadcasters are calling that unfair.

Does that mean they can't talk about how AIDS is transmitted, even if it's in a clinical manner? What about poetry, comedy and blues programming?

One of the three stations investigated by the FCC was broadcasting a program for gays called "IMRU". The one (!) complaint received by the FCC was about excerpts from a play called "Jerker" which was reviewed on the program. Even though there was a cautionary announcement aired before and during the after-10pm program, the FCC referred the program to the U.S. Justice Department for criminal prosecution on the grounds of obscenity.

The station, KPFK-FM in Los Angeles, is a listener-supported, non-commercial, community-oriented FM station affiliated with the *Pacifca Foundation.* KPFK made the decision to pursue legal action as far as possible to get the Justice Department or Supreme Court to clarify the definition of indecency. However, the Justice Department *dropped the charges* this past July. It is unknown if KPFK is continuing to pursue legal action. If it isn't, the broadcasting industry will continue to operate on the previously mentioned unclear definition of indecency and what you tend to hear on radio (mostly non-commercial stations) will no longer be as experimental and controversial as it has been known to be in the past.

Some stations have eliminated <u>all</u> indecent material from airplay. All of the seven *Pacifica* stations have. So has WRUW and many others. We did it because we personally, the people who staff the station and keep it running every day, do not hold the station's license. WRUW is licensed to the Board of Trustees of Case Western Reserve University and they're the ones who have to defend us. If they choose not to pay massive legal fees (highly likely) they will just shut WRUW off. We like to be adventurous as a radio station, but not *that* adventurous.

However, we are contemplating a negotiation with the Board of Trustees about what we want to play on the air even though the FCC won't let us.

We would fight for the right to air controversial topics like discussions on AIDS and other sexually transmitted diseases. We would fight for the right to broadcast poetry (uncensored). We'd like to be able to broadcast readings by William S. Burroughs and others like him. We really *have* the right to do that, but we aren't protected by using cautionary announcements and playing such material at times when children aren't in the audience. So, we'll stay on the safe side until our license holders will stand behind us and support our efforts.

What do you think of this ruling on indecency? Fair or unfair. Vague or not? Tell us what you think some indecent material is. Be specific. If *listeners* say that the FCC is restricting broadcasters' freedom of speech, then maybe the FCC will begin to take notice. The FCC has only heard from the people who *don't* like the freedom exhibited by many non-commercial stations. What about everyone else?

Tell us what you think. Write to:

WRUW-FM
General Manager
11220 Bellflower Road
Cleveland, OH 44106

You must sign your letter and list a phone number that you can be reached at should we want more of your opinion.

Save yourself the hassle of trying to find some paper. Use the back of the Survey.

Interview: *Brian Brain* talks to WRUW

Editor's note: *The following is an interview conducted by Katarina Orsanic, a programmer at WRUW, with Martin Atkins, Geoff Smith, and Margot Olavarria of the musical group Brian Brain. Martin , the lead singer, was a former drummer for PIL (Public Image Limited). Geoff Smith does the guitar for Brian Brain. Margot Olavarria is the band's bass quitarist, and a former go-go dancer. The band is originally from England, but they are currently touring the Northern United States. Katarina interviewed Brian Brain in August of 1987 while they were in Cleveland for a number of shows at the Phantasy Nite Club.*

by Katarina Orsanic

Katarina: Welcome to the station.
Martin: Hi!
Katarina: How 's the tour going?
Martin: Well...pretty good. We've done a lot of dates up and down the East coast. It took us a while before we were prepared to head out as far as Cleveland, because we changed the band from a three piece to , it varies now between a seven piece to a thirteen piece. And it turned our fun little tours with the three of us to a nightmare of logistics and financial mayhem.
K: Is this your first tour in America?
Martin: <laughs> This is our 6,000 tour. Brian Brain has existed in different forms since 1980. With Geoff and Margot we did about 30,000 - 50,000 miles over the course of the last two years.
Margot: This is the third time through Cleveland with the two of us.
Martin: We have used my drums on tape, but I sing and I like to dance; but is difficult to do all three at once, and is boring to watch someone else do that.
K: But now you have a drummer don't you?
Martin: Yeah and a percusionist and another guitar. It's insane. Then we grab various people to play horns with us on stage and occationally go-go dancers. It's just crazy.
K: You didn' t bring your go-go dancers today?
Geoff: We haven't exactly met them yet. We get different one's in every city.
K: How would you compare the American audiences with the British audiences?
Geoff: Taller.
Martin: Yeah, taller.
Margot: They have better teeth.
Martin: And they shower more often.<laugh>
Margot : They drink less beer.
Martin: Someone made the remark to me, I think it was up in Boston, that of course me being English, I only shower once a week. Well, that just is not true! But I think the question that you asked that we really didn't answer is that American audiencs seem to be more open and...
Geoff: Less self- conscious.
Martin: Yeah. The last time we played in London, people would just stand there. And they wouldn't dance because they might mess up their hair.
K: So would you say you feel more comfortable prefoming here in the States?
Martin: Yeah. We're hoping some where in the next eight to twelve months we'll get down to Australia, which is the next step in uninhibited drunken partying- - which is basically what this group stands for . <laughter>
K: What is it like working with Johnny Rotten when you were wiith Public Image Ltd. ?
Martin: Very good. It was musically very satisfying. We had our freedom to do whatever we wanted in the studio. Personality - wise, although we were very good friends for a long time, it just got insane to deal with mentallly. And I just decided that there were better things that I could do with my time.
K: About the anti-drug song "Fun with Music", What gave you the idea to write it?
Martin: I think what inspired it was the years being around drug abuse. We're not all angels, by any means, and I think the message carries more weight coming from us, and not someone like Nancy Reagan saying, 'Drugs are bad.' She doesn't know, she's never done drugs.
Margot: How do you know? <laughter>
Martin: Lighting up a bowl in the White House. <laughter>
Margot: Her and Ronnie taking valium. <laughs>
Martin: It wasn't an anti-drug crusade, it's more of just (a plea to) think about what you're doing, It's just facts about drugs.
K: Do you think when people hear (the song) they (will) stop using drugs?
Martin: No. But I think it would be nice if somebody's at a party having their tenth line of cocaine, and they hear this song, and they think about what it is saying (then) maybe (they'll) stop. People can do what they want, and that's cool. But I think people are doing drugs not because they want to, but because there is nothing to watch on T.V.
K: The last I heard you were working on a video. Is that finished?
Martin: It will be finished on August 28th. We are editing it ourselves. We try to do things ourselves otherwise it would be pretty boring.
Margot: Not to mention expensive.
Martin: That's true. There is a type of entity that is Brian Brain. It's not the music. It's just as much an attitude. It's, 'let's try and have as much fun as we can even though the world is being flushed down the toilet by people who wouldn't even listen to us if we could bolt them to a chair and play them our music.'
K: How do feel about videos in general?
Martin: Well, I feel that most of the videos I have seen, it's time to wheel out the semi-naked woman with large breasts. It's rediculous. Two things that come from that (subject) are the song "Sex for the sake of sex" and our video. The idea is that if anyone is entertaining, it should be without a semi naked woman, and a Rolls Royce exploding in a cloud of dust. Although there are some better one's.
K: What are your plans for the future?
Martin: We're going to be working on a new single and a new album and (we hope) to get down to Japan and Australia.
K: We wish you the best of luck with that and we hope that you come to visit Cleveland again.

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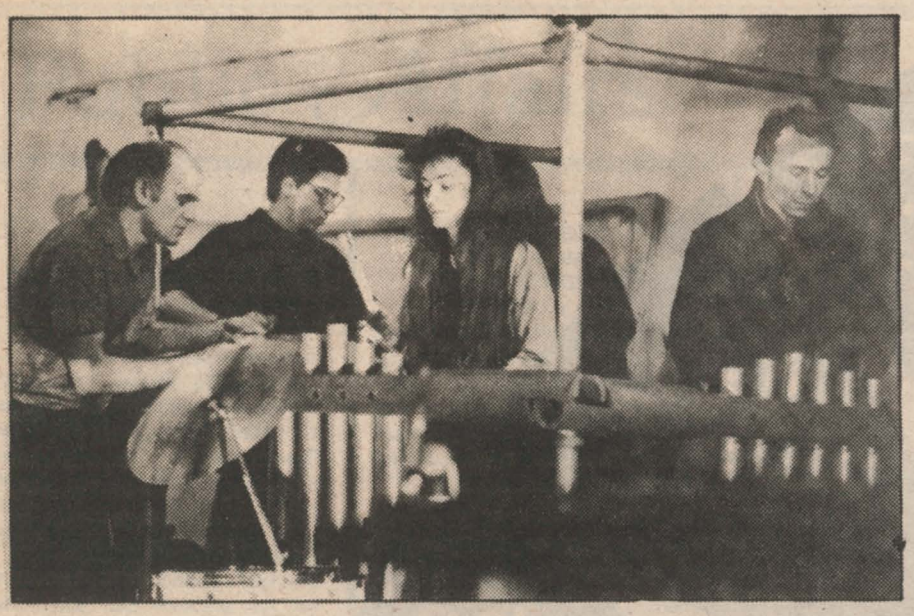


Members of Echo City creating new instruments in their London studio for their CD Gramaphone.

Review: Gramaphone

by Wade Tolleson

Sometimes when you hear the first few notes of a record you feel, "I am going to like this record! It's something special, different, invigorating and exciting!" That was my initial reaction to Echo City's Gramaphone compact disc (Line [Import] DACD 9.00336 0). That reaction has not changed after repeated listenings.

The eight members of Echo City use a variety of exotic instruments along with saxaphones, a trumpet, violin as well as a piano to combine influences from Africa, the Middle East, jazz, and avant garde music.

To create their sonic journey Echo City is not content to use only such "common" ethnic instruments as the kalimba, daraboukas, Nigerian gong, and didgeridoos but have also designed and built their own collection of percussion instruments: batphones, fiberphones, barrel drums, clangerphones, baliphones, tube drums, boobongs, and the shimmer.

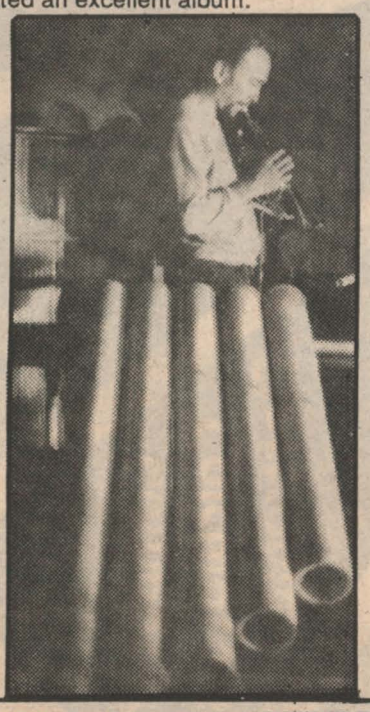
The rhythm from these instruments immediately grabs you with a need to become involved. From the infections drumming on "Four Tuns" (reminiscent of the Burundi drumming "borrowed" by Adam Ant) to the rhythmic ostinato under the sculptured tone poem "Catch" , you are propelled through the album.

When their percussion orchestra takes you on an "auditory safari" on "In the Field", you will find yourself enjoying sounds which you never would have considered. The exploration continued with "In Aluminium". It starts with a flute-like melody which fades into "avant garde" clinks and clunks. At first these seem random, but on closer listening one sees that they reflect accurate and deliberately placed musical ideas. The interaction and orchestration had my ears shooting from one sonority to another in a wonderland of strange new musical sounds.

Variety and pacing are another strong point of this album. In "Spiv", just as I thought I might become bored, something new and exciting occurred, forcing me to reevaluate the entire soundscape.

The only drawback to the whole disc is that some tracks end much too soon, leaving you hungry for more.

From the first captivating rhythms of the jazz influenced "A shirtful of Ice" through the last delicate tinkle of "The Shimmer" this London based group has created an excellent album.



A country fair

by Ron Emoff

Have you ever awakened to an evanescent polyphonic rainforest pygmy song? Or perhaps a Ladysmith Black Mambazo chorus. Well listen, it happens to me all the time. This morning it stuck me that perhaps the Gambian kora (harp- lute) melody which resounded in my head might be some atavistic hint, rather than just an ephemeral fascination with African music. But I said, "Naa", and ate a bowl of cereal with raisins sprinkled on top.

Later in the day I find myself at this fair. There are countless booths of handcrafted mailbox ornaments, woodburning art, and dolls made from socks. It's a nice day so I am shirtless. An old friend comes up and says, "My God you look like the wild man of Borneo." Upon hearing this, that polyphonic rainforest beat starts pulsing through my temples.

I saunter toward the row of barbeque booths, shaking off the feeling that someone is inside of me other than just me. Nearby a bluegrass band plays the same out of tune song that they played at last week's fair. The out of tune fiddle jolts me into this kora revelry image of little children whirling and dancing about me. I have the strangest sense that I have experienced this country fair before, minus the Volvos and the electrical extension cords. There are ritual potato sack races, ritual volleyball games, and ritual biggest animal in the county exhibits. Just missing my foot, a little kid is barfing up the three slaw dogs she ate.

I drifted away to a dirt floor hut in some village just beyond the scope of my minds eye.

They have recently discovered a thirteen year old girl in China who was raised from infancy in a cave by wild pigs.

Abandoned by her parents, the girl was taught by the pigs to crawl and root in mud. The report states that her mental growth has been stunted by living with pigs, but that with therapy she may be able to attain the intelligence of a normal three year old. Already she can tap yes or no answers with her front paws.

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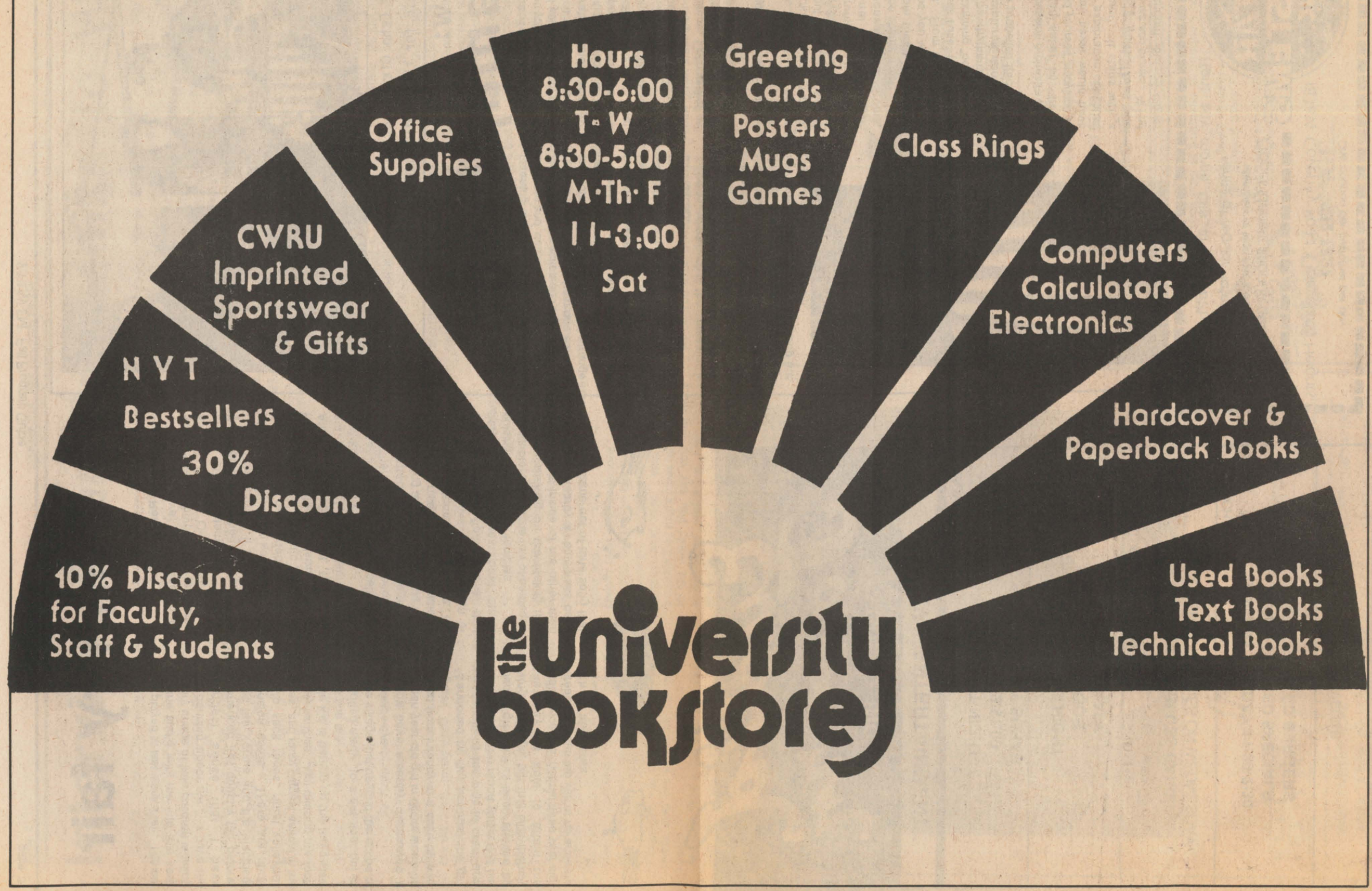
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SUNDAY

12 Noon
SUNDAY MATINEE
David Caban

WRUW's infamous theatre-of-the-mind proudly presents the seventh season of its most popular musical revue: "Sunday Matinee. the Best of Broadway and Hollywood". Two full hours of glitter, razzle dazzle, and showtunes hosted by David Caban.

Hear a different Overture every week by the Sunday Matinee Orchestra, tap dancing by the Sunday Matinee Dancers, and don't miss the weekly intermission at 1 pm. This is one of the only ways to go to the theatre without leaving your home, so don't miss it!

And don't miss these specials when the "Spotlight" focuses on:

**Brigadoon*	Sept. 27
**My Fair Lady*	Oct. 18
**A Funny Thing*	
**Happened on the Way to the Forum*	Nov. 15
**The King and I*	Dec. 6

4 pm
CHANK-A-CHANK
Allison Kaslow

Zydeco and Cajun dance music from Southwest prairies of Louisiana, as well as traditional and contemporary artists playing everything from archaic folk tunes to hot bayou boogie, with Louisiana Lagniappe tossed in for good measure.

10 pm
THE WRONG TIME TO LISTEN
Rick LeFauve
MUSIC CONCRETE

"People tell us, 'I listen, and it just sounds like power tools revving up,'" says WRUW's David Caban. "Well, it probably did. They just listened at the wrong time. You gotta listen more than once, and you gotta have an open mind about music."
-The Plain Dealer

Trains, buses, boats, construction equipment, electromagnetic noise, and power tools. Submit your own noise! No musical instruments please! Send your tapes to: *The Wrong Time to Listen, WRUW-FM,11220 Bellflower Rd., Cleveland, OH,44106*

11 pm
KEN NORDINE

Sit back, close your eyes, and examine consciousness from a different perspective. Train-of-thought meanderings on everything from clocks and colors to silk acetate socks and electromagnetic waves. Don't be afraid.It's your old pal Ken.

MONDAY

11 am
MAN AND MOLECULES

A discussion of advances in modern science applied to daily life, **Man and Molecules** deals with such issues as health technology and wiser use of our natural resources. Produced and presented by the *American Chemical Society, 1155 16th St., NW, Wash., DC 20036.*

7 pm
THE BILL OF RIGHTS RADIO EDUCATION PROJECT

In this bicentennial year of the U.S. Constitution, how relevant is this document to the issues facing the U.S. today? This program features interviews with modern political scholars who demonstrate the vitality of our Constitution. Distributed by the *Pacifica Foundation, 5316 Venice Blvd., Los Angeles, CA, 90019.*

10 pm
THE NEW ALBUM HOUR
Craig Gelfand

Enjoy a different musical feast every week served up on a brand new platter. It's a full course meal, including an entire new album from appetizer to dessert. Plus, enjoy the side dish of an extensive concert list for the upcoming week. And let WRUW foot the bill. Bon appetit!

TUESDAY

11 am
CAMBRIDGE FORUM

This fall's enlighting series brings to the microphone and forefront such luminaries as Robert Bellah on Amercan Spirit, Patrick O'Meara on African History, and Albert Carsenale on the Strategic Defense Initiative. Information on Cambridge Forum is available by writing to *Cambridge Forum, 3 Church St., Cambridge, MA 02138.*

7 pm
CONSIDER THE ALTERNATIVES

Quality reporting form the perspective of sanity. It's an alternative view of domestic and international policies of the U.S. produced by the *SANE Education Fund, 5808 Greene St., Philadelphia, PA, 19144.*

10 pm
CHUCKLES WITH CHUCK
Chuck Poulton

An hour's worth of standup comedy, novelty tunes, and other funny stuff that's guaranteed to keep you laughing.

WEDNESDAY

11 am
THE BILL OF RIGHTS RADIO EDUCATION PROJECT

For those who miss Monday night's airing of this excellently produced program, we are featuring an encore performance just for you.

7 pm
GAYWAVES

Continuing weekly with news of the gay community, GayWaves features a regular calendar of local events, along with music and discussions of gay and lesbian issues with people from both the Cleveland and national gay scene. *c/o WRUW.*

10 pm
GLOBAL TAXI

Join a revolving band of WRUW programmers in an hour long exploration of international folk and cultural music. Each week will have a different focus and theme.

THURSDAY

11 am
PICKLEBERRY PIE

A show for our young and young-at-heart listening audience. Lots of fun stuff to hear and do! Tune in for special holiday programs. For informa- tion, write to: *Pickleberry Pie, 137 Sunnyside Ave., Santa Cruz, CA, 95062.*

6 pm
THE GREG HOLTZ SHOW

Watch out folks! Here he comes and just remember it's just for the fun of it! Supper hour polkas, conversation, and happy feet for one full unstoppable hour that you won't be able to sit down to. And remember folks, it's just for the fun of it.

FRIDAY

11 am
NEW VOICES

High-quality reporting and commentary upon issues which make headlines and others which escape public notice. Produced by the *Public Interest Video Network, 2309 18th St., NW, Washington, DC, 20008.*

7 pm
MUSIC VIEWS

A new weekly music news and entertainment show featuring commentary and music by the Replacements, Robyn Hitchcock, the Celibate Rifles, and others of their ilk. Produced by *Music Views Magazine, 80 Varick Street, Suite 2A, New York, NY, 10013.*

SATURDAY

10 am
FINNEGAN'S WAKE

A full hour of Irish and Scottish folk music produced and hosted by John Zeitler.

2 pm
LIVE MUSIC

Live music either direct from WRUW's studios or prerecorded elsewhere. All types of live music (yes, all types). Tune and experience it live!

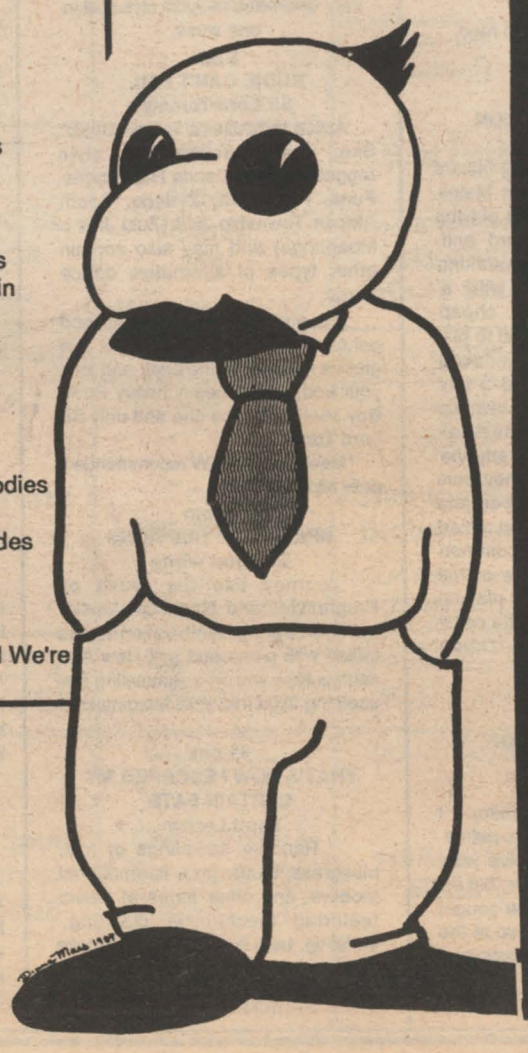
The perfect band name

by Joe Riznar

Suppose you formed a band with a few of your friends. Destined for stardom, you are about to take the Rock-n- Roll world by storm. After deciding what music to play, the next big decision is what to call yourselves. Your bands name should be destinctive, easy to remember, and possibly indicative of what your music or your philosophy of life is about.

Nowadays, any combination of words is fair game for naming a musical group. Some names are humorous, some are dark and mysterious, and some are puns or topical cliches. After looking through reference books and old WRUW playlists, I have come up with 25 of the most interesting band names of the past 10 years. Here they are in alphabetical order:

Amoebas in Chaos
Birdsong of the Mesozoic
Clock DVA
Crispy Ambulance
Dumptruck
Eyeless in Gaza
Flux of Pink Indians
Furious Pig
Gargoyle Sox
Head Cheese
Inflatable Boy Clams
Ku Klux Frankenstein
My Dad is Dead
Nightmares in Wax
Penknife Glides
Pere Ubu
Pianosaurus
Red Crayola
Someone and Somebodies
Spherical Objects
The Teardrop Explodes
The The
3 Teens Kill 4
Toiling Midgets
We've Got a Fuzzbox and We're Gonna Use It



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WRUW-FM is the student radio station of C[illegible] University. WRUW is dedicated to innovative a[illegible] programs of community interest. Please addr[illegible] 11220 Bellflower Rd., Cleveland, OH 4410[illegible] 368-2208.

The WRUW Program Guide [illegible] Promotions department. This s[illegible] throughout the Cleveland area. [illegible] envelopes please--to WRUW [illegible] underwriting rates are avai[illegible]

Printed [illegible]

WRUW Program Descriptions

SUNDAY•

2am
WRESTLARK
M. Mom
Historically and hysterically tripping the light fantastic, and wrestling the dark gymnastic with music that rocks, sort of, from the 1950's, 1960's, 1970's, 1980's ..Listen to your mom!

7am
THE WAX MUSEUM
Dave Brown
Features rare Rhythm and Blues and Rock & Roll from the 50's and 60's. These are not the type of oldies you would hear on those other stations.

10 am
CLASSICAL ENTERPRISE
Wade
Sit back and listen every week for some of the more innovative and rarely heard music of the classical genre.

2 pm
BEAUCOUPS OF BLUES
Howard Wayne
The Blues is more that just music. It's a way of life. If you don't like the Blues, you've got a hole in your soul. Spread the word boys and girls.

5 pm
DEFINITELY DOWNTOWN
Don Sebian
Jazz for early Sunday evening, featuring Bebop, hard bop, and post bop, along with tangential excurisions into blues, big band, and avant garde.

8 pm
THE RHYTHM METHOD
Chris Hagen
The right time to listen. Take a chance with the latest in dance and trance music.

11 pm
TWO-BRAINED STEGOSAURUS DRIVE-INN
Randy Woodling
Hallucinating flamingos from Hell or glow in the dark digital jumping beans are as far form the truth as any other description. Just picture lava lamps, blacklight posters, the smell of burning rope, and everything looking like claymation. Get the picture? OK. Now turn on your radio.

• MONDAY•

2 am
THE MYSTIC ISLAND
Allen Gittelson
Hey, all you zany knuckle heads, scrape the barnacles off your boat and come ashore to the quintessential splendiferousness of The Mystic Island.

5 am
THE VELVET TOUCH
Johnny Sherman
A presentation of contemporary jazz music with a pinch of Fusion, and a scent of Big Band for flavor. Featuring jazz guests past and present. Keeping ever so pure the Velvet Touch of jazz music...Share the experience.

9 am
ALL-TERRAIN ANIMAL
Douglas Lape
Part fish, part dog, part dinosaur. Rocking pop till you drop.

11:30 am
WHAT'S LIFE WITH OUT LARRY?
Heather

2 pm
PIDIDDLES AT LIGHT SPEED
Brain Davis
Imagine driving in a red Ferrari at the speed of light, and you pass a pididdle going the opposite direction. You reach over and kiss the Morgan Fairchild look-alike sitting next to you, and you are enterained. With this scene in mind you fully understand this show.

5 pm
GLIMPESE OF NIRVANA
Tom Sarfi
From the Front Proch String Band to Backporch Bluegrass to the Hotmud Family. Spanning the South to bring you the best in country, folk, and bluegrass music. Tune in. You might be surprised.

7:30 pm
ANNIE'S BLUES SHOW
Annie
Nothing but the blues.

11 pm
HUBUB
Catherine Butler & Jordan Davis
Sound from all ages, for all ages. From wild and crazy to smooth and lazy. Music to grow old with, and to stay young with.

TUESDAY•

2 am
CARBONARI
Brian Davis
This is a full range of music that flows as the mood dictates. It offers a wide selection of music genres as well as comedy and specials. It is organized mayhem that caters to your every need a 2 to 5 in the morning.

7 am
IMMANUEL'S DOGMATIC SLUMBERS
James Spurrier
Listen to the present thought forms of musical artists through their music and lyrics. A special feature of this show will be a new album spotlight each week.

9 am
BUCKAROO BEATBOX
Ken Nosé
Roots new wave age smooth electronic glitter gothic junk rock harsh industrial pop not pop. For lovers only.

11:30 am
CLASSICAL MUSIC FOR THE 21st CENTURY
bev
New New Age.. Your Requests.. New album featured every week. Experience it.

2 pm
TIME TO RAGE
Damon Murphy
Smash the walls. It's time to rage. ('Nuff said)

5 pm
AN ISLAND IN THE MOON
Ron Emoff
There were three young friends once--A senator's son from Maine who felt that everything but playing his saxophone was absurd and meaningless, a french-speaking Jewish guy from Brazil with a deleterious fondness for cheap high-powered rum who loved to play his upright bass to rum-induced musical hallucinations, and a shy southern guy who had grown up watching his neanderthal schoolmates beating up anyone who wasn't as ignorant as they were The southern guy wan't a bad jazz pianist. Upon becoming acquainted, the three realized their common aloofness, and formed one of the most searing jazz bands to play up and down the Massachusetts coast, the Nonvalent Depolarization Ensemble.

11 pm
VISCIOUS SIDEDISH OF BEALZEBEB
Josh Bayer
"...panion for the evening. I have money," he said. His palms were sweaty, but his resolve was strong. He'd had better days, but this wasn't one of them. So, he sought out a friendly flogging for two at the Amour-a-rama in the local shoppin..."

WEDNESDAY•

2 am
THE WRATH OF THE THRASH QUEEN
Stella
Wake up dead and descend into the darkest depths of Hell, as you feel the wrath of the Thrash Queen. No holy rays of light shine down from Heaven, just bone crushing demo tapes, interviews, and the best of Thrash and Death Metal. Prepare to bang your head till it bleeds. One listen and you'll be pronounced criminally insane. It's a torment that even death cannot erase.

5 am
RELEASE THE BATS
Chris Jones
It's just like a roller coaster ride,
So real it takes your breath away,
Slides you through your point of view,
Look back to where you thought you stayed,
No one can even hurt you,
You know more than you thought you knew,
You're looking at the world with brand new eyes,
And no one can ever spoil the view.
You gotta open up your ears and let everything come through.
The dark side of yesterday's and today's underground music.

7am
PUT ON YOUR FACE
Joe Banks
"Don't worry, you look good."
New.
"Who cares what you look like."
A mix for the active listener.
"You'll get nowhere in life looking like that."
Looks good.

11:30 am
STRAIGHT TO THE HEAD
Prince
Reggae you won't find anywhere else. You'll love it.

2 pm
ENTROPIC DOOM
Sue Jaconetta
Freeform. New Music. Rock. Reggae. Folk. Classical. International. A high entropy, high energy show. Very diversified musical styles all in one show.

5 pm
RUDIE CAN'T FAIL
Sir Lord Tommy
Active Ingredients: House music*, Ska, Rap, Toasting (D.J. style reggae), and/or Dance Hall reggae, Funk, Fast Folk, Zydeco, South African Township Jive (Zulu Jive or Mbaqanga) and may also contain other types of alternative dance music.
So stretch those muscles and get ready to shake it up, move it and groove it, skank to the beat, and jack your body to the heavy heavy Rude Boy sound with the one and only Sir Lord Tommy.
*Meets the WRUW recommended daily allowance.

7:30 pm
SPATIAL IMPRESSIONS
Edmond Wong
Journey into the realm of Progressive and New Age Music. Let the soaring synthesized music mixed with piano and soft New Age sounds take you on a stimulating and soothing flight into your imagination.

11 pm
THAT'S HOW I ESCAPED MY CERTAIN FATE
Scott Larson
Random samplings of folk, bluegrass, blues, jazz, international, modern, and other forms of music featuring mechanical clanking, yodeling, tape hiss, exotic or bizarre instruments, and many other fun elements. →

Selected testemonials:
"...and they didn't have valet parking or a place to dock your boat or anything..."
-Mary Strassmeyer, Plain Dealer columnist

"That's the horror of the world--so many things are hiding behind things that it's a frightening,, sick place."
-David Lynch

"It is true you're an idiot?"
-Lou Reed to a Cleveland DJ (1976)

• THURSDAY•

5 am
THE DEVIANT'S PALACE
Steve Lin
You are cordially invited to the Deviant's Palace for a light breakfast and entertainment. This coupon is only good for one human being. Extrater- restrials and time-space travelers admitted free. Check with our special line (368-2208) for reservations.

7 am
COFFEE TOAST AND JAMS
Oz King
Wipe that zak off your radio and fill your mornings with the best in reggae, NYC club music, and House music. WRUW ROCKS THE HOUSE!!

9 am
THE JUNK SHIFT TWO
Diana "Babe" Hudson
Gee Kids, I'm surprised you're up, but I guess it's not that early, huh. Even if you were asleep, you wouldn't be able to ignore this.

11:30 am
SODOMIZED BY PRESUMPTION
Diana "Babe" Hudson
It's called rock 'n' soul.

2 pm
THE SPIRAL TRACKS
Steve Lin
Hurry! Don't wait! Go get this fabulous product before it's gone! Eh? What? Whaddya mean, "What's it do?" Well, it...um..., well...it can, ermm... Here, just listen to it. Radio not included.

7:30 pm
WHEN THE ROSES BLOOM AGAIN
Dave and Dan Wilson
Country music, roots, and branches from all eras-1920's to 1987. Old Timey, Bluegrass, Rockabilly, Tex-Mex, Zydeco, Western Swing, Cajun, Ragtime, Country, Blues, Hawaiian, Acid Banjo, Crabgrass, and Cowpunk.

11 pm
NAUGAHYDE REALITY
Dennis Sichner
The best in straight-ahead, mainstream jazz. Occasional explorations into Jazz Fusion.

• FRIDAY•

2 am
LOST IN THOUGHT AND TOBACCO
Harold Henderson
I really hate these cutesy program descriptions.

7 am
CLASSICAL CAFFEINE
Melissa Brown
Tune in for your morning dose of caffeine-classical style! Music from the early renaissance up through the most recent 20th century works.
Special Feature: **October 30th** Featuring the music of Philip Glass in honor of the work premier of his new work here in Cleveland.

11:30 am
FAMILY BUCKET
Allen Gittelson
Reach into the family bucket. You're sure to find some yummies here! Warm, wholesome, & delicious. Mmmm good. You're going to want another bucket. Call 368-2208 to order yours.

2 pm
BOHEMIAN GROOVE THANG
Liz Caston
Twisted diversions of mixed sounds float by on a cloud of no particular agenda as you soar across the sky of many musical formats. Proper dress required.

5 pm
THE MISH MASH HOUR
Edie Vargo
A freeform selection of fun music designed to take you two steps back, one step ahead, and one step beyond. Pack your cultural baggage and come along.

7:30 pm
YOUR FAVORITE REBELLION
Joe Riznar
Future developments in rock and interesting oldies collide with unpredictable results. Spirited renditions of teenage heartbreak, reckless hooliganism, world politics, the weather, and so on. Seasonal theme shows and other specials are possible at any time.

10 pm
DOWN BY THE CUYHOGA
Jim Szabo
Join us for jazz "Down by the Cuyahoga". Jim Szabo promises the best of the new releases, special tributes and theme shows, and the Jazz Calendar at midnight.

• SATURDAY•

2 am
DARE WAVES
Neal
Don't be a geep. Tune those bionic ears in to Dare Waves, permanently holding down the graveyard shift on late night Friday/early morning Saturday. For music to splice tapes and genes by, Dare Waves incorporates modern electronic industrial musak into a 4 hour sonic miasma. Also includes measured doses of avant garde, neoclassical, and other excursions into free format. Working around the clock to build a better you, Dare Waves is approved by the Genetic Engineers of America.

6 am
diversified, inc.
Wade
A kaleidoscope of types and sounds of music, new and old, constantly searching for something interesting and different. Folk-based freeform ranging though blues, rock, jazz, country, R&B, international, avante gards, etc.

11 am
ROLL AWAY THE DEW
Cousin Jimmie Wilson
Jimmie does a show featuring both contemporary and traditional folk music. He also mixes in some country and bluegrass music, and occasionally reaches back to the early days of country music.

5 pm
SLAVE TO THE RHYTHM
Katarina Orsanic
The latest in modern dance music combined with the best of the old. Tune in Saturday afternoons and come dance with me.

7 pm
QUARK REPAIR FOR QUANTUM MECHANICS
Chris Hellmann
An amorphous format spreading amoeba-like from one area to the next engulfing anything worth holding onto. Unpredictability and experimentation are the rule but one can usually expext something in the Modern genre.

9 pm
DECLARATIONS
Steve Hunder
Smoothness: having no rough edges. This does not mean mellowness all of the time. You can hear a myriad of music types during these two hours, so tune in.

Fall 1987 WRUW-FM 91.1 368-2208

	Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	
2 am	Mom Wrestlark RADIO THAT SITS ON YOUR FACE	Allen Gittelson The Mystic Island EVERY THING	Brian Davis Carbonari FREEFORM	Stella The Wrath of the Thrash Queen HELL AWAITS	Bruce Michielli Trip '66 -the 60's From pop to punk to psychedelia and back!	Harold Henderson Lost in Thought and Tobacco READ BETWEEN THE LINES	Neal Dare Waves CYBORGENIC WAVE	2 am
3								3
4								4
5		Johhny Sherman The Velvet Touch Jazz Calendar at 6:00	Jeff Johnston Remeber the Heroes MELODIC METAL	Chris Jones Release the Bats COOL JAMS	Steve Lin The Deviant's Palace FREEFORM	Johnny Sherman The Velvet Touch INFORMATIVE Jazz Calendar at 6:00		5
6							Wade diversified, inc. FREEFORM	6
7	Dave Brown The Wax Museum 50's/60's R&B/ Rock 'n' Roll	David Earle King Bugs CRUNCHY NUGGETS TOO	James Spurrier Immanuel's Dogmatic Slumbers NEOPHILOSOPHICAL	Joe Banks Put On Your Face OXYDATION	Oz King Coffee Toast and Jams REGGAE/HOUSE	Melissa Brown Classical Caffeine CLASSICAL		7
8								8
9		Doug Lape All-Terrain Animal TILL YOU DROP	Ken Nosé Buckaroo Beat Box DRIVING MUSIC		Diana "Babe" The Junk Shift Two MIXIN' UP THE MEDICINE	Mike Reilly Schizoid Rabbits Throwing Large Objects		9
10	Wade Classical Enterprise CLASSICAL						FINNEGAN'S WAKE	10
11		MOLECULES	CAMBRIDGE	BILL OF RIGHTS	PICKLEBERRY PIE	NEW VOICES	Cousin Jimmie Wilson	11
12	David Caban Sunday Matinee MUSICALS	Heather What's Life Without Larry CRUEL BUT BUSY	bev Classical Music for the 21st Century NEW AGE/ PROGRESSIVE	Prince Straight to the Head REGGAE	Diana "Babe" Sodomized By Presumption MIDDLE MAN	Allen Gittelson Family Bucket FREEFORM	Roll Away the Dew COUNTRY/FOLK	12
1 pm								1 pm
2	Howare Wayne Beaucoups of Blues BLUES	Brian Davis Pididdles at Light Speed FREE FORM	Damon Murphy Time to Rage THRASH	Sue Jaconetta Entropic Doom FREEFORM	Steve Lin The Spiral Tracks	Liz Caston Bohemian Goove Thang Macrobiotic Version MUSIC FOR THE SALAD BAR	LIVE MUSIC LIVE MUSIC	2
3							Prince Jump for Joy REGGAE	3
4	CHANK-A-CHANK				Michael Arnovitz Bad DNA			4
5	Don Sebian Definitely Downtown JAZZ	Tom Sarfi Glimpses of Nirvana FOLK/BLUEGRASS	Ron Emoff An Island in the Moon FORM FREE	Sir Lord Tommy Rudie Can't Fail MOVE YOUR BODY		Edie Vargo The Mish-Mash Hour IT LIVES	Katarina Orsanic Slave to the Rhythm DANCE	5
6					THE GREG HOLTZ SHOW			6
7		BILL OF RIGHTS	ALTERNATIVES	GAYWAVES	WRUW NEWS MAG	MUSIC VIEWS	Chris Hellmann Quark Repair for Quantum Mechanics CONTINUOUS WAVE	7
8	Chris Hagen The Rhythm Method DANCE/TRANCE	Annie Annie's Blues Show NOTHING BUT THE BLUES	Larry Collins Weekly World News NOTHING	Edmond Wong Spatial Impressions NEW AGE/ PROGRESSIVE	Dave & Dan Wilson When the Roses Bloom Again COUNTRY ROOTS & BRANCHES	Joe Riznar Your Favorite Rebellion ASSORTED ROCKS		8
9							Steve Hunder Declarations SMOOTHNESS	9
10	Wrong Time to Listen	THE NEW ALBUM HOUR + concert info	CHUCKLES WITH CHUCK	GLOBAL TAXI	WALKING DR. BILL'S R&B	Jim Szabo Down By the Cuyahoga Jazz Calendar at Midnight		10
11	KEN NORDINE	Jordan & Catherine Hubub BROUHAHA	Josh The Viscious Sidedish of Bealzeebub PHLOGG FOR ME	Scott Larson That's How I Escaped My Certain Fate PSYCHOTRONIC	Dennis Sichner Naugahyde Reality JAZZ	JAZZ	Bill Anderson Bird Calls JAZZ	11
12	Randy Woodling Two-Brained Stegosaurus Drive-Inn DOPE FIENDS FROM SPACE							12
1 am								1 am

Jazz concerts and survey results

by Don Sebian

The WRUW Summer 1987 Program Guide contained an entry form for our 20th Anniversary Jazz Survey and Record Giveaway. The response was good, but we certainly would have liked to have heard from a lot more of you. The survey addressed tastes and opinions on jazz artists and performfances. A poll of favorite jazz artists showed the following:

Miles Davis (a strong first)
Mingus, Ellington, and Brubeck (a three way tie for second)
Wynton Marsalis and Terance Blanchard / Donald Harrison emerged as the favorites among the young talent.

The concert club survey was an attempt to determine what jazz talent people would like to see in clubs/concert. The responses reflected a wide musical spectrum: from Joe Henderson to the 29th St. Saxaphone Quartet to David Sanborn. Favorites include Dexter Gorden, Michael Brecker, Ornette Coleman, and the Art Ensemble of Chicago.

Thanks to all who took the time to enter the survey, we appreciate your opinions.

ONE LINERS

Here is a quick look at some of the best of the summer 1987 jazz releases:

Wallace Roney, *Verses* (Muse) - One very hot session from trumpeter Roney with Tony Williams on drums and Mulgrew Miller on keyboards. Williams should play like this on his own records.

Andrew Hill, *Shader* (Soulnote) - A wonderful collection of trio and quartet work, highlighting Hill's unique keyboard style with Clifford Jordon on tenor. Should end up in this years top ten list.

Bobby Watson, *Round Trip* (Red Records) - The third solid offering from the underrated Watson and the Open Form Trio on Red Records.

Lenny Pickett with the Bor- neo Horns, (Carthage Records) - The next twist on the saxaphone X-tet thing doing dance music and more. Tapes, traps and plenty of reeds.

Charlie Haden, *Quartet West* (Verve) - A surprisingly straight ahead date from Charlie Haden with exceptional reed work by Ernie Watts.

RE - ISSUES

Roy Eldridge, *Nifty Cat* (New World Records) - Roy Eldridge and Budd Johnson recorded this in 1970. A must for Eldridge fans and a perfect intro for everyone else.

Lee Morgan, *Volume Three* (Blue Note, CD) A great and "impossible to find" Blue Note from the legendary 1500 series. This compact disc features composi- tions and arrangements by Benny Golson. This re - issue is available on compact disc only.

Thad Jones, *The Magnificicant Thad Jones* (Blue Note, CD) Another of the "impossible to find" Blue Note 1500 series. This compact disc is underrated, but contains great music. Again this is available on compact disc only.

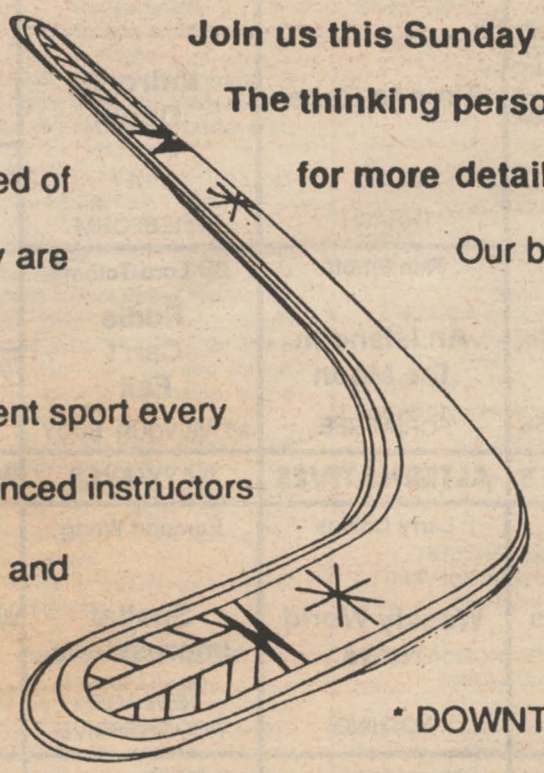
FALL JAZZ CONCERTS

Tuesday September 29	**Michael Brecker** Peabody's Downunder
Friday October 16	**Rova Saxaphone Quartet** Allen Library CWRU
Thursday October 22	**Craig Harrris & Tailgaiter's Tales** Peabody's Downunder
Thusday October 29	**Hank Crawford / Jimmy McGriff** Peabody's Downunder
Wednesday / Thursday November 4-5	**Dizzy Gillespie** Peabody"s Downunder
Saturday November 7	**Joe Henderson Quartet** Harkness Chapel, CWRU
Saturday November 21	**Scott Hamilton** Harkness Chapel, CWRU
Sunday November 22	**Howie Smith vs. Howie Smith** CSU, Main Classroom Auditorium
Thursday December 3	**Art Blakey and the Jazz Messangers** Peabody's Downunder
Saturday December 12	**Joe Lavano and Mel Lewis** Harkness Chapel, CWRU

Carry a small stick.

But make sure it's a good one. The boomerangs offered by the Cleveland Boomerang School are based on authentic Ausralian designs, hand crafted of fine mahogany and flight tested to insure that they are genuine return boomerangs.

And best of all, we offer **free lessons** in this an cient sport every Sunday: wind, rain or snow. Our team of experienced instructors will teach you all-weather techniques of throwing and catching boomerangs. (if you don't have a boomerang, we'll teach you with one of ours.)



Join us this Sunday and experience the boomerang. The thinking person's frisbee. Call (216) 442-6024 for more details.

Our boomerangs are available. EAST: The Kite Kompany, Chagrin Falls * The Grange, Cleveland Hts. * Krotz Stamp and Coin, Richmond Mall * WEST: Lakewest Aquiriums, Cleveland * DOWNTOWN: Once Upon a Time, Euclid Arcade.

The Cleveland Boomerang School

Lessons are held every Sunday, year-round, at Wade Park Oval, behind the art museum, at University Circle, beginning at noon. We are available for demonstrations to your group or club, and tournament sponsorship.

P.O. Box 17385, Euclid , Ohio 44117 1987 The Cleveland Boomerang School Inc.

Underwriting Announcements

WRUW would like to thank the following area businesses for underwriting shows:

Old Eric St. Bookstore, 2128East 9th Street, Cleveland, 575-0743. Specializing in Rare and Out of Print Books.

Goose Areas Folk Music Center, 2175 Cornell Road, Cleveland, 791-5111. Quality Acoustic Instruments, Instruction, and Repairs.

Club Isabella, 2025 Abington Road, Cleveland, 229-1177. Fine Food, Drinks, and Jazz.

Body Language, 3241 W. 115th Street, Cleveland, 251-3300. A Store of Essential Body Supplies.

Mind, Body, and Soul, P.O. Box 23042, Euclid, 44123, 261-2610. The Self-Awareness Health Care Guide for Northeastern Ohio.

Blashara's, 1807 Coventry Road, Coventry Village, 44118, 932-0237. Importers of African and Caribbean artifacts as well as ladies' and men's contemporary and casual clothing.

Barking Spider Tavern, on the CWRU campus at 11310 Juniper Road, 421-2863. Providing beer, wine, live music, food and games.

If your business is interested in underwriting a show on WRUW-FM, please contact Neal Filsinger at 368-2208.

The stifling of art

by Steve Hunder

It is time to speak out against a trend in the United States to surpress art deemed by some as distasteful. Two incidents have come to my attention that I feel need to be addressed. The first invoves the Dead Kennedys and the second concerns the totalitarian Federal Communication Commission but both deal with individual freedom.

While watching MTV late one Sunday night, I was pleasantly surprised by an interview with Jello Biafra of the Dead Kennedys. Jello was explaining that he was receiving harsh criticism from the Parents Music Resource Center, or PMRC for those who cannot stand to pronounce that sequence of words. It seems that the parents of an eleven year old boy were angry with Jello for distributing what they considered offensive material, specifically the poster included in the *Frankenchrist* LP entitled "Penis Landscape." The parents with the help of PMRC took Jello to court using the seldomly used law of ditributing harmful material or what I like to call creative material to minors. Jello was acquitted, and justice triumphed.

It occured to me that maybe the parents of that boy were looking to blame someone else for their own lack of guidance over their youngster. What Jello distributed was what he considered to be part of his art. It is the consumers choice to accept it or dismiss it as trash. The key word is choice as it has always been in America.

Jello Biafra did not knock on the child's door and force the poster into his hands to corrupt the boy's mind, which seems to be the parent's point of view. The boy chose to buy the album, and if the parents find the material offensive that they should choose to screen his music. Rules and regulations concering questionable material like the Dead Kennedy's poster only serve to pacify an individual who cannot deal with our supposedly free society.

The other incident has been going on for some time now. It is the crackdown by the FCC on offensive material over the airways. Several stations have already been warned and one station, KPFK in Los Angeles, was almost taken to court by the Justice Department. KPFK was under FCC and the Justice Department scrutiny for airing what a few, note the word few , administrators consider indecent material. It is these few people in the FCC and PMRC and their actions that have prompted my concern.

By their actions, these people have indicated that they are trying to force their ideas of morality and decency on everyone else. In doing so they seem to ignore the creative license inplicity granted to us by the document written exactly 200 years ago.

The crackdown hits closer to home for me as a member of the WRUW staff. Once again the listener has a right to choose what he wants to hear on the radio. If a person does not like what he or she hears, they can change the dial. It is really pretty simple. You have a choice, and your free to exercise that choice.

But a question arises: Why are television airwaves different from radio airwaves? If you were to turn on a cable or even a regular channel late at night you are sure to find indecent material. You do not like it? Change the channel or do not subscribe to that cable service. It is your choice. Just like it should be a station's decision about what to play. But please do not persecute radio stations such as ours for using creative freedom.

Of course, this is only one person's opinion. If any of you listeners have any opinion that you feel need heard then find my show on WRUW and give me a call.

CLUB ISABELLA
CLASSIC COMBO FOOD & JAZZ
8th ANNUAL
BACK TO SCHOOL
BASH!
Extended Happy Hours Every Monday thru Friday
3:30 to 6:30 P.M.
99¢ DRINK SPECIALS
Happy Hour Prices At Bar Till 9 P.M.
COMPLIMENTARY HORS D'OEURVES
Mon. Pizza & Antipasto
Tues. Ribs & Rice
Wed. Wings & Things
Thurs. Nacho Cheese Nosh
Fri. Dogs & Fries
PEEL 'N EAT SHRIMP $2.50 DOZ.
LIVE
JAZZ NIGHTLY
2025 Abington 229-1177
Lunch Monday—Friday/Dinner Monday—Saturday till 1:00 A.M.
Outdoor Patio Dining/Free Parking After 6 P.M.

Whip me, beat me, make me write bad checks

by Michigan Mom

For some time, you were sentenced to spend certain hours at a certain place , and perform certain tasks, for which useless awards were given. Some of you perpetuate this false sence of security by enrolling voluntarily at great cost in more years of the same, college. Whether sooner or later , you eventually find out how bogus grades and obedience really are. Some people stubbornly refuse to believe that reward and punishment are nonsence that they become teachers. Teachers try to convince you that your high school years are the best years of your life, because you are not paying bills or rent, but they remember that they are making money stuck in the same place for the same hours that you are.

And when you are not a participant in the student subculture, you are hopelessly subservient to the whims of your parents. The only segment of world culture over which you have any power is rock music and its contingent lifestyle, products, and attitudes. But it has been thirty years since rock represented a threat to the existing moral codes or criticized established hypocracy. Its the age of your parents/teacher subculture that dictates the rock that now sells the product that the student subculture uses to establish a separate identity.

I watch commercials that use bastardized versions of songs that were oldies when I was in grade school. It seems the idea is to sell today's products approved by the kids who were ten years older than me at the time, and considered a bad influence before counterculture could turn a profit. What's weird is the ready accepeptance of your parent's generation, instead of protest against its world views as expressed by its music. And the hippies of the sixties now deal with their encounter with their parents' world of utility bills, babies, and credit cards by turning their music that emphasized cooperation, nonmaterialism, and spirituality into the more lucrative attitudes of competition, debt and industrialization.

Rock has outlived its usefullness as recycled youthfulness. Rock is just another of the wage/ price spirals. It is inevitable that the contrariness would switch into status quo when the disenfranchised become the status quo. What is odd is how willing you young whippersnappers are to be duped. In the sixties, hype turned me off the Beatles, but in the eighties, I gave their publishing company credit for suing "Nike" for using the song "Revolution" to sell shoes.

Take the seventies (please). Radio died, no longer a viable retreat for voices housed in bodies that did not conform to the standard we have been brainwashed into calling "aceptable," either by age or bone structure. A whole lot of my radio heroes were old duffers, often out of shape, but creative. The death of radio is as much a result of the unreliability of the hippie subculture as a financial base for the megamonster of the music biz engulfing hippie ideology. "Greasers" and "hippies" became legitimate when the kids who grew up with them could sell them to perpetuate their youth amoung themselves. Not only so we exploit our own idealism, but we've popularized it amoung the very folks who ought to be scathingly critical of our hypocrisy.

We have met the enemy, and the enemy is us? I saw a newscast where some punkers, in phrases endearingly naive, suggested that the previous generation had sold out. They confronted trendies in disco-endorsed dress-up, who responded with the non-sequitur, Why don't you go to Russia if you don't like it here?" Do you want to bet this silly bird in her hi-designer chic had been told, "America, love it or leave it," way back when? Is last decade's hippie- todays yuppie? We tend to use the phraseology of our familiar culture to respond to the culture that supplants us, so never the twain shall meet.

Of course, there is a generation gap, but we hear the same music! Why the emphesis on old hits? Someone telephoned WHK during it's oldies phase to compliment the station on playing "Eight Miles High" by the Byrds. The caller thought this was unusual, even daring, for them to pay this song, unaware that the Byrds had lots of hits and WHK played them when they had a top- forty format in the sixties. It is one thing when your parents reminisce about a carefully edited, rose-colored version of their youth evoked by a particular song. We did not listen much to our parents telling stories of their childhood; we did not much believe their stories, either. Why do you?

Ten years ago, I was gleefully playing punk music as soon as I could get each record. When an aquaintance called me and whined endlessly about how bad this late seventies music was, and how much better the music of the early seventies had been. I reminded him that I was hanging out with him in the early seventies, and he was whining about how bad the music was at that time and how much better the previous era's music had been. He is probably gleefully misleading anyone within earshot about his own version of his life and times now in this own bizarre old rock revival.

Recently, when I was playing an old track by Magazine from 1978, and a new staffer asked me about it. When I mentioned its age, she replied, "Nine years ago, that's not so old." My dear, nine years ago, you were ten years old. Doesn't that seem like a long time ago.

Whether commercial or not, radio is so oriented to selling a product that it is difficult to put a program together without incuring the wrath of your music director down here at the bottom of the dial. We're under pressure from record companies on which we are dependent for the records that they need publicized, and we need to replace reords that were stolen. Why steal the records of the music you complain you cannot hear on the radio?

I like to think those of us at the bottom of the dial are an outlet for all the new music everyone above 92 would not touch, but the dial above 92 is so restrictive I wonder if it not our duty to venture into the music that is somewhat successful monetarily if it is a new release. Above 92 is so clogged with "classic rock" that I have a difficult time convincing listeners that the songs we considered most worthwhile were not hits, and for a taste of the fifties, listen to the "Wax Museum," with Dave Brown. When all a station has to do is give something away, it is no wonder that above 92 is so unadventurous with its programming style. We are almost required to sound a lot less organized and disciplined than we really are.

If nothing else, heavy metal's social redeeming value is that your parents do not like it. Its symbols, like clothes, are the first to make parents mad, and will be banned once schools reinstate the dress codes. One has to give credit to any kind of music that could inspire a congressional hearing. Rock content and intent must be misinterpreted by adults. Metal alarms both adults with no background in rock as well as adults that once enjoyed wit, sarcasm, and criticism.

Senator Gore, whose wife, Tipper, began the "Parents Music Resouce Center, issued admiration of Frank Zappa's work with the Mother's of Invention. The Senator could not comprehend how ludicrous his own positon was, confronting Zappa who appeared with Dee Snider and John Denver amoung others who were appearing to protest the proposed censorship by the PMRC, and at the same time praising Zappa's work.

The generation gap is really a language barrier, one set of baby boomers incapable of reading the old messages in new symbols. It is scary when your kids cannot tell either. You may wonder what will happen when today's headbangers replace the present advertising executives.

Heavy metal defined

by Stella "Thrash Queen" Cultrona

For years college radio was the only forum for heavy metal music. Radio staions such as WRUW-FM kept metal alive in Cleveland. TImes have changed consideralbly, though. With the creation of certain commercial stations exclusively playing heavy metal, and because of these changes metal has expanded. From what used to be one type of music, several different types of heavy metal have emerged. Here are some general categories of heavy metal that exist today:

Classic Metal - These are the roots of metal. Actually it's classic rock, but it influenced most of today's heavy metal guitarists, which is the reason most metal heads refer to it as classic metal. Examples include, Jimi Hendrix, Kiss, and Black Sabbath.

Christian Metal (Also known as white metal) – These are bands that dress up like women. They claim that they are singing for the Lord, and throw Bibles out into the audience. These Christian metal bands make a lot of money, and more and more groups are doing it. i.e. Stryper, Trouble, and Malichia.

Death Metal (Also known as Black Metal) - This is sludgy guitars with sadistic death lyrics. Most of the bands contain the word death in their lyrics, album title, or the band name. i.e. Old Caetic, Frost, Sodom, Death , and Possessed.

Thrash Metal - This is heavy, fast, and has riffs with lyrics that sound like an auctioneer is singing them. Everything is so fast it makes your head spin. i.e. Slayer, Metallica, Exodus, and Violence.

Glam or Poser Metal - Once again these are groups that dress up like women. They wear make-up and fancy clothes. They stand around and "pose" for cameras. Their more commercial than any of the other metal categories. They are especially big with teenage boys. i.e. Ratt, Motley Crue, and Poi- son.

Speed Metal - There is a thin line between speed and thrash metal. It is basically the same. Fast paced lyrics and riffs. The difference is that after playing it you feel like you've been through a blender on high speed. Speed Metal is also big with teenage boys. i.e. Iron Angel, Wehrmachet, Blood Feast.

Local Metal - Self Explanatory. These are local bands that are trying to break into the national metal scene. They put out a demo tape and do Cleveland compilation albums. They play local gigs, and hope a major record label will sign them. I. E. Maligon, Auburn.

On or about July 4, 1987, Phillip 'Snakefinger' Lithman died while on tour in Australia with his band, The Vestal Virgins.Snakefinger first surfaced in the early1970's as an occational guitarist for The Residents, and continued to play with them until his untimely death. He will be missed.

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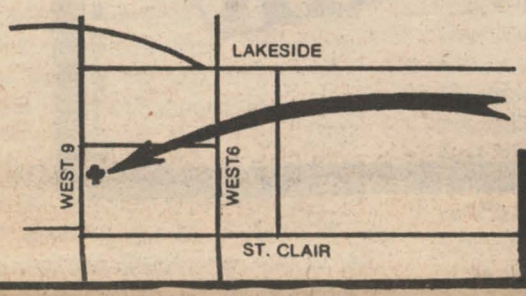

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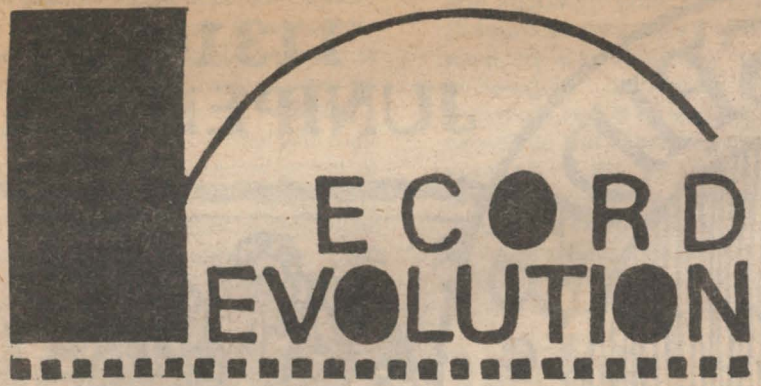

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